052
D59
v.1

THE DIRECTOR.

No. I. SATURDAY, JAN. 24, 1807.

Sortiti ingenium, divinorumque capaces,
Atque exercendis capiendisque artibus apti,
SENSUM *a celesti demissum traximus arce.*

JUV. *Sat.* 15.

——— *Gifted with superior powers,*
And capable of things divine, 'tis ours,
To learn, and practise, every useful art,
And from high Heaven deduce that better part,
THE MORAL SENSE — *Gifford's Juvenal.*

THE boundary between savage and civilized man, between the most abject and the most elevated of our species, is marked and defined by the progress of the ARTS and SCIENCES. Their influence in cultivating and civilizing the human mind, the inventions and improvements to which they have given birth, and the domestic

453191

habits and affections which insensibly entwine themselves with their growth and cultivation, and acquire strength and power by their increase and prevalence, have produced, and for ever will produce, the most beneficial and important effects on the happiness and well being, the character and capacity, of man.

But it is not merely in the civilization of savage man, and in the supply of the advantages of social life, that the arts and sciences are of important benefit. It is not merely in the infancy of society, but in its maturity and progress of existence, that they are eminently useful. Against the prevalence of that sensuality, which has corrupted and destroyed a succession of great empires where the arts and sciences have not been duly cultivated, they offer a delightful and efficacious remedy; protracting the period of decay and dissolution, and supplying from intellectual sources the rich gift of immortality.

Impressed with these considerations, deeply and fervently as the Knight of La Mancha was filled with that enthusiasm which spurred him on to glory, I am resolved that my countrymen shall be indebted to me, for the *chivalrous attempt* to promote, improve, and refine, the arts and sciences in the British empire. For this purpose I have opened a correspondence with members of the Royal Society, and of the Royal Academy; of the Societies of Antiquaries and of Arts, and of the Royal, London, and British Institutions. Some account of the Lectures of the two first Institutions, a statement of the progress of the British Gallery, and minutes of the proceedings of these and of the other learned bodies above mentioned, will form a kind of supplement to each paper. The arts of building and music, so singularly united in the person of Amphion, will not be neglected. I once had the honour of being a scraper, and when occasion may serve, shall take the liberty, though not clothed with a musical degree, to offer my opinion on the powers

and effects of music. With regard to the other art, as I have had the happiness, among other occupations, of enumerating that of building as a constant source of amusement, I shall take upon myself the labour of examining the taste and circumstances of some of our modern buildings. But, before I direct any of them to be abated, or (in the vulgar tongue) to be pulled down, I shall defer the execution of my sentence for a few days, in order to give them sufficient time to tumble down of themselves. The theatres will not be neglected. Measures have been taken for obtaining information of what is passing in them, and in other places of entertainment; and though I do not intend to be hasty or severe in my animadversions, yet I deem it proper to give them this early notice, in order that "they may correct themselves, for the example of others."

The Hero of Cervantes was employed four entire days, in devising a famous

and high sounding name for his immortal steed, Rozinante. A longer time has occupied me in giving a proper title to my proposed work. The Muses Journal, the British Apollo, the Herald of the Arts, the Mercury of Science, and many other names, have been preferred and rejected in their turns. One was too presuming, another wanted simplicity, a third, dignity. At length it occurred to me, that, as I offer myself to the public as a mere *guide post*, to *direct* the course of others to moral and intellectual excellence, no name can be more characteristick, than that of THE DIRECTOR; resigning, as I do, all claim to pre-eminence, and striving only to be the humble instrument, of pointing out to my countrymen, the path which leads to the temple of intellectual fame.

IN the execution of the task which I have undertaken, my chief attention will be directed to the promotion and improvement of the *fine arts* in this country. During the two preceding reigns they

have been placed in a singular state of neglect and humiliation. His Majesty, with great honour to himself, has given them a degree of countenance and patronage, which, by extending civilization and promoting manufactures, has increased the resources and prosperity of his empire. Much, however, remains to be done. The public must learn to pay that respect and reverence to the moral and intellectual productions of the fine arts, which they so richly deserve; and the artist must be taught by the encouragement of rank and opulence, and by the protection and patronage of government, to strive for eminence in the higher departments of his profession.

"How few are the boasted and envied acquisitions of human talents (I am transcribing from Mr. Hoare's Inquiry) which have not been perverted to the lamentable purposes of dissention, strife, malignity, and mutual destruction!—The cultivation of the Arts alone is exempt from this accession of dangerous power. They

alone unalterably and necessarily lead to the attainment of the highest, because the happiest, purposes of social intercourse. Beauty, physical and intellectual, the ornament and delight of our nature, is their perpetual object. The temple of the *Graces*, of all that softens, all that endears, all that unites mankind, is the abode of the Arts. They take their visible course over the surface of all the pleasing emotions of the mind; their invisible one penetrates and pervades them. They have no existence but from those qualities of our nature, which sooth, which delight, which enrapture."

"Theirs are the lessons, and the plans of peace.
To live like brothers, and conjunctive all,
Embellish life."

THE genius of Milton, Dryden, Pope, Gray, and our other native poets, has taught us to put a just value on the dignity of the *poetic art*. But the powers of the GRAPHIC MUSE have never been fairly appreciated in this country. Her talents have been neglected and contemned; and

the general patronage which has been afforded, if patronage like that deserve the name, has been indiscriminate, degrading, and selfish. When I speak of the powers of the *graphic* muse, I look not to what *base uses* she has been applied;—but I refer to her genuine and original character. "What (says a *poetic artist*) is there of *intellectual* in the operations of the poet, which the painter does not equal? what is there of *mechanical*, which he does not surpass?—What is the verbal expression of a passion, compared to its visible presence; the narration of an action, to the action itself brought before the view? What are the '*verba ardentia*' of the poet, to the breathing beauties, the living lustre of the pencil, rivaling the noblest productions of nature, expressing the characteristicks of matter and mind, the powers of soul, the perfection of form, the brightest bloom of colour, the golden glow of light? Can the airy shadows of poetical imagery be compared to the embodied realities of art?"

To those opulent and distinguished characters, who have lately added to our national possessions some of the noblest specimens of antient art, we are under the highest obligation. While they have embellished their own princely mansions, they have honoured, adorned, and enriched their country. We are still more indebted to a nobleman (I need hardly name the Marquis of Stafford) for the example which he has set, of opening his collection to the public, and of making it the source of improvement to the artist, and of gratification to the lover of art. The great and immortal specimens of the Italian Schools, afford example and impulse to the student; and, while they improve and refine our taste, give beauty and currency to our manufactures, and increase and perpetuate our national resources.—But the influx of worthless pictures,—the noxious inundation of damaged or wretched originals and fabricated copies, which, like French principles, have infested our coasts since the calamitous period of the French Re-

volution, must awaken and call forth the indignation and hostility of every friend to the arts, or to his country. The rubbish, which is daily smuggled into England, from the most inferior of the foreign collections, or from the meanest of the *graphic manufactories* of the continent, has created and given wings to a tribe of picture dealers, whose interest and occupation have been to defame the national character, to decry the talents of British artists, to discourage their efforts, to blight their hopes, and prevent their success.

It may not be known to some of my readers, that, in the metropolis, there are, generally speaking, only three kinds of employment, which present themselves to the young student in painting.—Of these the most humble, but not the least useful, is that of *penciling* for the manufacturer:—the second, that of *designing* (as it has been sometimes called) for the press; so as to obtain for original works, or for new editions, a degree of sale,

which, without popular prints, they could never have had. The third, the most general, and I may add the most profitable and acceptable, is *portrait painting;* in which the skill of the artist is exerted in copying the features of his employer; with licence occasionally to exercise the fancy and give wings to the imagination, by introducing his patron's family into an *historical piece*, or his horse or dog into a landscape.

Such is the unworthy occupation of the *graphic art* in England! Such is the occupation of that art, which has the talent of exemplifying and enforcing all the amiable and endearing affections, that constitute the delight and value of our present existence; which can awaken and purify the disinterested virtue, that gives security and happiness to nations, and protects the innocent and defenceless from the savage inroads of ambition. Such is the occupation of that art, which possesses the power of nourishing every principle of piety and charity, and of

impressing and consecrating the most exalted feelings and habits of virtue and religion.

The degree of virtuous and refined pleasure and improvement produced by mental exertion, is the acknowledged test of a liberal art. To this exercise of talent, kings and heroes, and great and splendid actions, are by no means essential. The seclusion of a convent, the recesses of domestic life, and the wild scenes of untamed nature, will afford topics for the most elevated genius, and supply incidents and circumstances, to improve, to elevate, fortify, and civilize the mind, and to fit it for its present duties and its future hopes. But in the selection of his subject, whether exalted or humble, whether drawn from public or private life, it is of the utmost importance that it should be of a nature and quality proper to instruct and amend, and not to debase and corrupt, the mind. The adoption of dignified, interesting, and *moral* subjects for his pencil, should

be the ruling passion of the artist, who is ambitious of true and lasting fame. Though an ardent admirer of the Italian schools, I am by no means blind to their defects. The scenes of licentiousness and cruelty which are exhibited in many of their finest pictures, have a tendency to familiarise the spectator to those odious vices. When deliberate and studied torture, or when the libidinous and disgusting vices of the heathen mythology, are displayed in the colours of Titian, or by the sublime powers of Michael Angelo, the eye, that would remain pure and uncontaminated, should turn with abhorrence from such a perversion of talent, and lament its misapplication.

Neither should the subject be mean or trivial. Trifles may occasionally engage the painter's pencil, as well as the poet's pen; but either is degraded, when entirely so occupied. The patient industry of the Flemish and Dutch schools has produced for us objects of study, and examples of imitation. But let not their

magical powers of execution seduce the British artist to the adoption of the topics which they in general have selected. Accustomed to mean and unworthy subjects, the mind becomes cramped and enfeebled. When it has been long habituated to trace the representation of minute and still life, devoid of mind or action, it can never hope to emulate the immortal productions of the great masters, and to become the *Shakspeare* or *Milton* of the *graphic art* in Britain.

THE paintings of HOGARTH, WILSON, and GAINSBOROUGH, do now bear prices, which, bestowed on the *living* artist, would have produced reward for talent, and incitement to exertion: but, I observe with pain and unwillingness, there is a feeling, which withholds applause from living and cotemporary merit, and deals out a cautious patronage, awaiting the death of the artist, before it dares to put a fair and liberal value on his productions. That our painters, indeed, will never equal

the performances of the antient schools, has been often repeated, and is sometimes admitted without a question; just as, at the period before MILTON, SHAKSPEARE, LOCKE, and NEWTON existed, our ancestors might have readily conceded, that Englishmen could never hope to rival the productions of the antient poets, dramatists, metaphysicians, and philosophers. They, however, who are willing to suppose, that the works of the great Italian masters were the casual product of spontaneous and unexcited genius, do grossly deceive themselves. Those specious miracles were the natural and necessary effect of talent, stimulated by such honourable and munificent encouragement, as the world has never since beheld. The greatest monarchs, and the most opulent princes, vied with each other in fostering the arts, by the genuine and only mode,—that of promoting and rewarding LIVING AND NATIVE EXCELLENCE—The public revenue was not then applied in burying antiquities, foreign and domestic, in a costly mausoleum; nor was

the attention of the connoisseur confined to the importation and acquisition of antient and extraneous compositions: but the efforts of all were employed in producing, for the delight and admiration of future ages, those wonders of art, which enlightened and splendid patronage will never fail to produce.

Royal Society.

On Dec. 1, the election of the officers took place. when the president and secretaries were re-elected, and a new council chosen. The Copleian medal was given to Andrew Knight, Esq. for his various papers on vegetation; when the President delivered an appropriate speech, bestowing on Mr. Knight the tribute of praise so justly due to him, for labours highly successful, and intimately connected with an important branch of philosophy, and with the theory and practice of agriculture.

The sittings commenced on the 6th of November, the Right Honourable Charles Greville in the chair. The Croonian lecture, on muscular motion, by John Pearson, Esq. F. R. S. was read. Mr. Pearson described the difference of the muscular power of the arterial system as connected with a difference of climate. In the same species of animal, the pulse is one third more slow under the arctic circle than at the tropics. Excess of cold or heat he supposed to be equally injurious to muscular power; and he considered the blood as active, principally by stimulating the muscles.

On November 20, the Bakerian lecture on electricity as a chemical agent, commenced by H. Davy, Esq. F.R.S. He detailed in the first place some preliminary experiments, which shew, that the acid and alkali obtained in water in galvanic experiments, are owing to impurities in the water; and that water, chemically pure, is decomposed into gaseous matter alone. Mr. Davy then described a number of pro-

cesses, which shew, that all solid or fluid bodies, containing acids and alkalis, may be decomposed in consequence of the chemical repellent and attractive powers of electrified metallic surfaces. All alkaline matters are repelled by positive electricity, and all acid matters by negative electricity. Mr. Davy pointed out a property, not before noticed in bodies, which may be called their electrical energy; and he seemed inclined to believe, that all chemical affinity depends upon the equilibrium between the electrical energies of the combining bodies. He also pointed out various applications of this principle to the phenomena of art and nature.

Society of Antiquaries.

THIS learned body met, according to custom, early in the month of November. The chair was taken by the Rev. Dr. Hamilton, V. P. who, before the usual business commenced, pronounced a short but animated eulogium

458151

on the memory of their late-lamented Secretary, the Rev. John Brand. Dr. H. observed that, 'it was unnecessary to dwell long on the many excellent qualifications of the deceased, because he was addressing those who, for many years, had witnessed his unceasing exertions; and were, therefore, fully able to appreciate his zeal, fidelity, and perseverance in every thing connected with the interests and well-doing of the Society.'

British Museum.

A *Catalogue Raisonnée* of the very extensive and valuable collection of books, deposited in this celebrated national museum, is at present in contemplation; and it is hoped the period will not be very remote before the public may be favoured with a specimen of it.

But the principal object which at present occupies the attention of the Trustees of the Museum, is, the arrangement of the famous Townley

COLLECTION *of Statues, Busts, Inscriptions, &c.* which are under the superintendance of Mr. Taylor Combe. It is well known, that Parliament not only voted a considerable sum of money for these antient and truly valuable marbles, but also for an additional building to be exclusively appropriated to them.

THESE statues, busts, &c. are to be grouped, in separate compartments, according to their classification of Egyptian, Grecian, Roman, &c. so that the whole *coup-d'œil*, presenting an effect at once magnificent and correct, cannot fail to afford complete gratification to the lovers of antient art.

Royal Academy.

THE schools for the study of the antique statues, and of living models, are open, and will continue so until the 23d of December. The school for the antique is very much frequented; owing in some measure to the attention of the

keeper. Mr. Sheldon's lectures on anatomy, commenced on the 17th of November; being to be followed by those of Mr. Opie on painting, and of Mr. Soane on Architecture. The re-election of Mr. West, as President, does honour to the Academy, and to himself.

Royal Institution, Jan. 17.

THE Lectures commenced on the 19th of November, with Mr. DAVY's introductory lecture '*On vegetable and animal analysis, and on the experimental history of heat, light and electricity,*' the subject of his present course. In this introductory discourse Mr. Davy gave a general outline of this department of science; its objects, its applications, and its uses. He recommended to his audience a course of general reading on the subject, as the only mode of acquiring the accurate elements of the study, and as necessary for understanding the experimental illustrations. The works that he particularly pointed out, were Grew's

Anatomy of Plants; Mirbel, Traité d'Anatomie et de Physiologie Vegetales; forming a supplement to L'Histoire Naturelle de Buffon; the Vegetable Chemistry in the 4th volume of Thomson's System of Chemistry; Mr. Knight's papers in the Philosophical Transactions from 1799 to the present year; and the various treatises of Physique des Arbres, par du Hamel; Ingenhouz, Sennebier, and T. de Saussure on Vegetation.

Dr. CROTCH has just repeated the lectures on *music*, which he gave last spring; and is now preparing a new course on that art, which will commence in the ensuing spring.

THE Rev. Mr. DIBDIN has given a second course of lectures on the history of *English literature*. In his introductory lecture, Mr. D. began by observing, that a review of the first thirteen centuries would convince us, that we had many intellectual characters of eminence to boast of during that period. For legislative wisdom, we might notice Alfred, William, and Edward; for scholastic erudition, Bede,

Alcuin, Lanfranc, and Anselm; for historical research and veracity, Ingulph, William of Malmesbury, John of Salisbury, and Giraldus Cambrensis; and for chemical, and general scientific pursuits, the zeal of no one had exceeded that of the immortal Roger Bacon.

Some observations were made on the rise and progress of our language, and on its fluctuation with the French, from the time of the conquest to the reign of Edward the Third. The subject was also illustrated by a few historical facts, or anecdotes, of celebrated public characters adopting the English or French language as their usual speech; and the statute of the 36th of Edward III. (for pleading of all pleas in the king's courts in the English language,) was particularly alluded to and explained. Mr. D. then gave further illustrations of the introduction of our language into Deeds, Records, and Acts of Parliament*. Of the

* In his account of the introduction of our language into parliamentary proceedings and public depositions, Mr. D. read some passages from the Par-

first, he observed that the earliest instance yet known of the English tongue being used in a Deed, was, that of the indenture between the Abbot and Convent of Whitby, and Robert the son of John Bustard, dated at York, in the year 1343*.

The lecture was concluded by an account of the works of Robert De Brunne and Adam Davie, with a few short specimens of the poetry of both these writers. Of the former it was observed, from Warton, that 'even such a writer as Robert de Brunne, uncouth and unpleasing as he might be, contributed to form a style, to teach expression, and to polish his native tongue. In the infancy of language, nothing is wanted but writers: at such a period, even the most artless have their use.' Of Adam Davie it was

liament Rolls and Rymer's Fœdera, relating to a petition of the Mercers of London in the year 1386, and to the confession of Thomas Earl of Gloucester in 1398. A very curious passage was also read from Tyrrel's History of England relating to the deposition of Richard II.

* Charlton's History of Whitby, p. 247.

mentioned, that, his principal poem, called 'The Life of Alexander,' was preparing for the press by Mr. Park; the well known editor of the new and enlarged edition of 'Royal and Noble Authors.'

Mr. ALLEN has just begun a course on *natural philosophy*, and Mr. HEWLETT on *belles lettres*. On the 20th Instant Mr. FORSTER commenced his first lecture on the *history of commerce*.

Mr. CROWE on *dramatic poetry*, and Mr. Coleridge on the *principles common to the fine arts*, have not yet commenced their lectures; nor has Dr. Shaw on *zoology*, Dr. Smith on *botany*, Mr. Craig and Mr. Wood on *drawing* and *perspective*, or Mr. Douglas Guest on *the state of the fine arts in Spain*. These, together with Dr. Crotch's new lectures on *music*, Mr. Allen's on the *history of mechanical inventions*, Mr. Dibdin's third course on the *history of English literature*, and Mr. Davy's on the *chemical phenomena of nature*, will make the other courses of the present season. The library of reference is daily

improving, and the catalogue completed, both alphabetically and according to the order of sciences and history. It is intended for publication. The mineralogical and geological collections have been increased, and are now arranged in the two rooms which have been fitted up for them over the laboratory.

London Institution.

The Managers are at present occupied in arranging the library belonging to this establishment, which already contains a numerous and well-selected collection of scarce and valuable classical, historical, and miscellaneous books. In the fine arts, in natural history, in bibliography, in parliamentary history, in topography, and the history and antiquities of Great Britain, this library is extremely rich. Here may be found the valuable collection of books made by the deceased Marquis of Lansdown, relating to the French revolution; also a large collection of tracts, having refer-

ence to the political and commercial affairs of these kingdoms in upwards of 300 volumes. The principal librarian, PROFESSOR PORSON, is employed in forming a well arranged catalogue of the library; which, when finished, the Managers intend to print. The great difficulty in meeting with a sufficiently spacious room, has hitherto prevented the managers from entering on that part of the plan of this institution which embraces the delivery of lectures on scientific and philosophical subjects.

British Gallery.

THE loan of pictures from different collections, has been attended with more beneficial effects, than the most sanguine projector could have hoped for. Eighty-seven artists have been admitted as students, thirty of whom have been in a course of regular attendance. The desire of studying, imitating, and rivaling the noblest productions of the old masters, is becoming a source and principle of exer-

tion. Mr. Knight's *Rembrandt* has been the subject of imitation to Mr. Guest, Mr. Sharp, Mr. Rawlinson, Mr. Reynolds, Miss Hay, Mr. Celli, and Mr. Jones; the first of whom has nearly finished his copy of the St. Ursula of *Claude Lorrain*, from Mr. Angerstein's collection. The Giovartius of *Vandyke*, from the same collection, has employed the pencils of no less than twelve artists; Messieurs Agar, Howard, P. Stephanoff, Watts, Rawlinson, Green, Lewis, Chalon, Masquerier, and J. Pocock, and Miss Jackson, and Miss Hay. *Rembrandt's* windmill, the property of Mr. William Smith, has been imitated by an equal number; Messrs. Green, Reynolds, Lewis, Reinagle, jun. E. A. Spilsbury, Celli, Medlands, Jones, Mason, J. Pocock, Monro, and Miss Hay. *Sir Joshua Reynolds's* picture of Venus reproving Cupid, has been the subject of studies by Messrs. Watts and Green, and of copies by Miss Jackson and Mr. Tod; and *Velasques'* portrait of the Infant of Spain, from Lord Grosvenor's collection, has em-

ployed the attention of Mr. Watts and Mr. Chalon. The portrait by *Rembrandt*, the property of Sir George Beaumont has been copied by Messrs. Sharp, Green, Reynolds, and Chalon: *Ostade's* view in Holland, by the two Miss Reinagle's and Mr. Mason; and the Jason of *Salvator Rosa*, by Miss Jackson and Miss Reinagle. Lord Stafford's picture of the Earl of Arundel, by *Vandyke*, has been copied by Mr. Keir, and Sir Francis Baring's *Rembrandt* (the offering of the magi) by Mr. Howard and Mr. Jones. Lord Kinnaird's holy family, by *Murillo*, has been the subject of studies by Mr. P. Stephanoff and Mr. Medland; and Mr. Metcalf's *Wouvermans*, of studies by Mr. Mason and Mr. Scott, while his *Teniers* has employed Messrs. Lewis, Celli, and Scott.—Mr. James Stephanoff and Mr. Monro have been engaged in studies from the Rev. Mr. Carr's picture by *Rubens*. The *Mola* of Mr. Charles Long has been copied by Miss Reinagle, while her younger sister was employed in a copy of the Villa of Mecenas, by *Wilson*, a picture

which has been also copied by Mr. Rawlinson.—The next exhibition for sale of the works of British artists will be opened in the end of January. No productions are intended to be admitted, but what are actually the property of the artist, or of his family.

William Savage, Printer, Bedford Bury.